

We will KROQ you!

STROKES, VINES AND PAPA ROACH BRAVE EXTREME HEAT AND REVOLVING STAGE TO ROCK US RADIO FESTIVAL



Headliners System of A Down: more rock, less chut

The Strokes, System of A Down, The Vines, Papa Roach, New Found Glory and Moby helped famed Los Angeles alternative rock radio station KROQ power-punch their way into the start of the summer at last weekend's 10th annual Weenie Roast at the Verizon Wireless Amphitheater, Irvine, CA.

Outside of the Coachella festival, yearly US radio-sponsored events like the Weenie Roast serve as a mid-priced chance to catch an eclectic line-up of some of the biggest bands

in the country, a few newcomers and special collaborations. This year, the bill was dominated by big-name Californian rock, punk and nu-metal acts including Incubus, POD, Puddle of Mudd and Unwritten Law. But the real story of the weekend was undoubtedly The Vines. Despite the searing 29-degree midday heat, The Vines, who have just released their single 'Get Free' in the States, drew a hearty crowd for their seven-song set which included their cover of Outkast's 'Ms Jackson'.

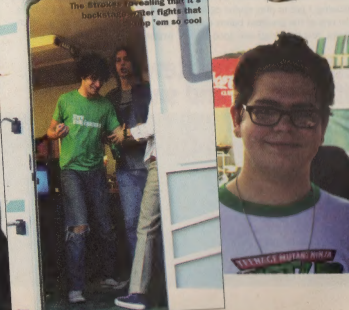
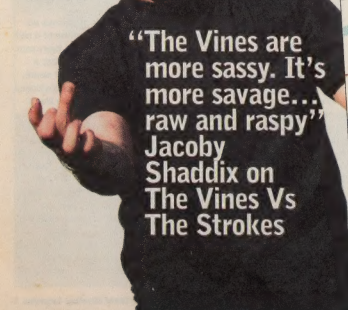
Frontman **Craig Nichols** was at times physically lethargic, discouraged from his usual stage antics on 'Outlawy!' and '1969' by the extreme

temperatures. But the band's raucous set succeeded in winning over herds of new fans including Hoobastank frontman **Doug Robb**, Rob Zombie and Papa Roach frontman **Jacoby Shaddix**. Speaking of his fondness of The Vines over The Strokes, Shaddix told NME: "(With) The Vines, it's more sassy. It's more savage. It's a little more passionate and raw and raspy." The Strokes, performing on the main stage, found themselves a hard-sell mixed among nu-metal line-up. Whereas the band are undoubtedly popular in the US – their album 'Is This It' went Gold in February with sales of 500,000 – the band's typically reserved stage presence had a difficult time competing with the attention-grabbing antics of some of the

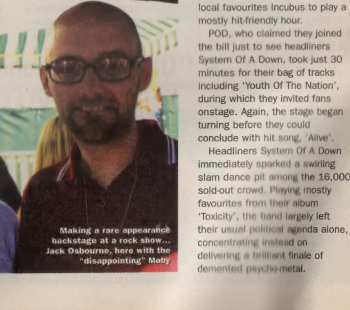
other performers. Though their fanbase was not as strong as other performers at the festival, the group said they felt it was important they should take part. "I guess it's like a little bit of diplomacy," said Strokes drummer **Fabrizio Moretti**. "You have to give and take. They're gonna play you on the radio. So you gotta give. It's fun. You get to meet a lot of bands and you get to drink booze during the day."

Though The Strokes missed the 'Broken Home' and 'She Loves Me Not' A host of security guards stepped in to stop the singer, who paraded through the orchestra section, but the determined frontman led the band's sonic assault through the crowd.

Back onstage, Shaddix then proceeded to slam his microphone into his skull, leaving a sizable



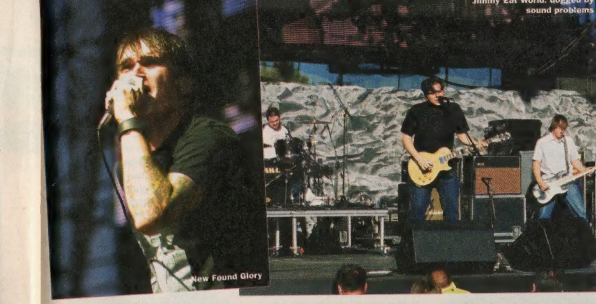
"The Vines are more sassy. It's more savage... raw and raspy" Jacoby Shaddix on The Vines Vs The Strokes



Jimmy Eat World: dogged by sound problems



The Vines produced another white-hot performance, despite almost melting in the extreme temperatures



New Found Glory



Sorted for trees and plants

UK TOP 40 SINGLES

1. A LITTLE LESS CONVERSATION (LIVE) 75.35 (DCA)
2. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
3. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
4. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
5. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
6. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
7. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
8. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
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11. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
12. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
13. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
14. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
15. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
16. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
17. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
18. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
19. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)
20. LOVE AT FIRST BITE (JAY-Z) (UNIVERSAL) (R&B)

UK TOP 40 ALBUMS

1. THE HERBIE HOPKINS (EMINEM)
2. THE HERBIE HOPKINS (EMINEM)
3. THE HERBIE HOPKINS (EMINEM)
4. THE HERBIE HOPKINS (EMINEM)
5. THE HERBIE HOPKINS (EMINEM)
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19. THE HERBIE HOPKINS (EMINEM)
20. THE HERBIE HOPKINS (EMINEM)



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STOP PRESS

NERD have announced details of an NME show.

The band offshoot of mega-successful production duo, The Neptunes, will play a show at the London Shepherd's Bush Empire on July 1.

Tickets are on sale now. To buy call the NME Ticketline on 0870 1 663 663.

PHOTOGRAPHY: JANE NICE, IMAGES/STOCK.COM/LE, NOTTINGHAM EVENING POST

LIVE REVIEWS

Edited by Pat Long

NEW YORK CITY COUP

Wizards of Oz: The Vines make a brief New York debut

THE VINES New York Mercury Lounge

Barely out of the starting gate and already The Vines' reputation precedes them, thanks mainly to the UK's early enthusiasm. Their New York debut is crammed with industry baldies and savvy next-big-thing watchers, as eager to witness the band's rumoured self-destructive tendencies as they are to see whether or not The Vines' kinetic psychedelic grunge-pop deserves the hype it's been generating. No-one leaves disappointed on either count.

Craig Nicholls' notorious reluctance to get onstage (he's locked himself in dressing rooms rather than do so) doesn't obstruct proceedings, and when The Vines cut through the crowd to silently take the stage, they're dead on time. At first, they don't appear particularly volatile or,

let's face it, terribly exciting. They burn though 'Highly Evolved' and 'Sunshinin'' with maximum volume but minimum enthusiasm, Craig scowling from behind his enviably perfect rock'n'roll haircut like he'd rather be under his bed. Still, his magnetism is such that it's difficult to even notice any of the other band members, who seem to watch him carefully for cues. Their splendid cover of OutKast's 'Ms Jackson' unfolds with a sober, unexpected sadness, but it isn't until the hyperactive vitriol of 'Outathaway!' – when Nicholls executes equipment-threatening kicks and his voice builds to a bristling rasp – that they hit their stride.

Then, it's rapid-fire revelation – the spine-tingling "aahs" of 'Country Yard' practically levitating the room, 'Factory's' hook-laden charm inciting fits of spontaneous dancing, 'Mary Jane' unfolding

dizzily like an unexpected mountaintop vista and 'Get Free' crashing around like an angry drunk. Every song both reveals and transcends its influences, elasticating the legacy of Nirvana and The Beatles into thrillingly unforeseen shapes. There's nothing particularly challenging or revolutionary about The Vines' inspired take on rock history, but the breadth of their passion is incredibly gripping. Highly evolved, indeed.

Then, suddenly, it's over. As the lysergic feedback drone of '1969' echoes around him, Nicholls mumbles "thank you... that was shit..." and disappears. The crowd stares dumbly at the stage, so bewildered by the abrupt ending they don't even applaud. After the house lights come up, they hoot and chant for more, but it's too late. The Vines are gone. Whether it was junk food burnout

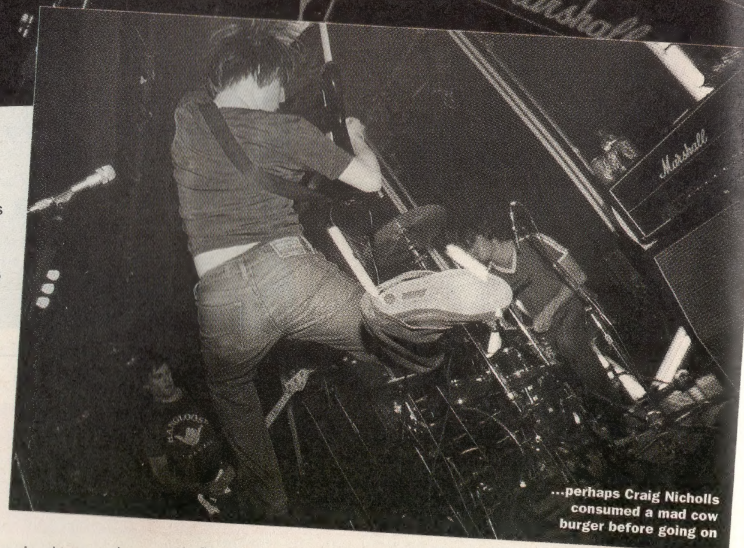
or mere petulance that prompted Craig's exit, we may never know. Although there is some concern that the band may not be up to the arduous touring and promotion that lies in front of them (they've just announced another slew of US dates and TV appearances), there's also a real sense that The Vines are determined and talented enough to overcome any stumbling blocks. Craig's mercurial tendencies and weird personality glitches only increase the sense that we've just seen something

truly fleeting, purgative and emotionally intense – precisely what music should be.

Tonight, The Vines leave us hungry for more – more music, more explanation, more of that wondrously strange pleasure their music imparts. Their set was

unfairly short and slightly awkward, but they made their point. We'll be hearing more from and about them, very soon. They're about to become extremely important.

April Long



...perhaps Craig Nicholls consumed a mad cow burger before going on